1915
Jan.14
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THE GETTY CENTER LIBRARY

Why ask for the moon
when we have the stars?

AS

1915
Jan.14
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1915

Modern Etchings Engravings and Mezzotints Printed in Color

Chiefly the Collection of
the late

Henry A. Bateman

of Baltimore, Md.

January 14, 1915

The Anderson Galleries
Madison Avenue at Fortieth Street
New York

CHURCH OF THE THREE KINGS. HEDLEY FITTON.

(See No. 110.)

1915
Jan. 14
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Modern Etchings
Engravings
and Mezzotints Printed in Color

CHIEFLY FROM THE COLLECTION OF THE LATE

Henry A. Bateman

OF BALTIMORE, MD.

"COUNTESS GROSVENOR," FIRST STATE, "AGE OF INNOCENCE," SECOND STATE, AND "SIMPLICITY" AMONG TEN MEZZOTINTS OF SAMUEL COUSINS, MANY OF WHICH ARE SIGNED PROOFS; THIRTY EARLY AND SELECTED IMPRESSIONS OF THE ETCHINGS OF HEDLEY FITTON, INCLUDING "CHARTRES," "ST. MACLOU" AND THE SCARCE "ST. ANDREW'S CASTLE;" TWENTY-FOUR OF THE FINE CATHEDRAL PLATES OF AXEL HAIG "THE CELLAR'S BEST," AND THIRTY SIGNED PLATES BY DENDY SADLER; MEZZOTINTS PRINTED IN COLOR BY MILLAR, EDWARDS, STEVENSON AND SKRIMSHIRE; "NINA" BY SYDNEY WILSON, ETC.

PRESENTATION PROOFS FROM CHAMPOLLION, VYBOUD AND PERFETTI; FOUR ORIGINAL COLOR PRINTS BY GEORGE BAXTER; TWO SIGNED COLOR PRINTS AFTER D. Y. CAMERON; "CHILL OCTOBER" BY BRUNET-DEBAINES; DICKSEE'S "FLIGHT INTO EGYPT," "CREST OF THE HILL," ETC.; ETCHINGS BY MAX KLINGER, ETIENNE, BEJOT, SYNGE, BRANGWYN, SIR FRANK SHORT

AND OTHER MODERNS WITH

SETS OF WILLIAM WALKER'S "CAMBRIDGE COLLEGES," AND APPLETON'S "CRIES OF LONDON" AFTER WHEATLEY

TO BE SOLD

THURSDAY AND FRIDAY EVENINGS
JANUARY 14 AND 15, 1915

AT **8:15** O'CLOCK

ON PUBLIC EXHIBITION FROM THURSDAY, JANUARY 7TH

AT

The Anderson Galleries

Metropolitan Art Association

LA3170

MADISON AVENUE AT FORTIETH STREET
NEW YORK

Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Metropolitan Art Association will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and the Metropolitan Art Association will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, **without recourse.** But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Metropolitan Art Association will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Metropolitan Art Association shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Metropolitan Art Association to enforce the contract with the buyer, without such re-sale.

8. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.

9. The Metropolitan Art Association will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Anderson Galleries

METROPOLITAN ART ASSOCIATION,
MADISON AVENUE AT FORTIETH STREET,
TELEPHONE MURRAY HILL 7680. NEW YORK.

Priced Copy of this Catalogue may be secured for $1.00

THE GETTY CENTER
LIBRARY

MODERN ETCHINGS, ENGRAVINGS AND MEZZOTINTS PRINTED IN COLOR

CHIEFLY THE COLLECTION OF THE LATE

Henry A. Bateman

OF BALTIMORE, MARYLAND

FIRST SESSION.

Thursday Evening, January 14, 1915, at 8:15 o'clock

LOTS NOS. 1-161

ANDREW F. AFFLECK.

Contemporary Architectural Etcher.

1. FLOWER MARKET, VENICE. Signed proof.
   No. 18 of 50 impressions on vellum paper. Plate destroyed.

2. ST. MARKS, VENICE. Signed proof.
   Interior showing the Rose window. Vellum paper.

3. THE SALUTE FROM THE SCIAVONE. Signed proof.
   One of 105 proofs, untrimmed margins.

4. ST. GERMAIN, L'AUXERROIS, PARIS. Signed proof.
   Arched entrance. Only 60 impressions and the plate destroyed. One of the most beautiful plates of the artist.

5. THE LOGGIA, SIENA. Signed proof.
   Only 40 impressions and the plate destroyed.

6. ST. GISORS. Signed proof.
   Only 75 impressions and the plate destroyed. Showing the fine carving of the arched entrance.

7. ST. EUSTACHE, PARIS. Signed proof.
   Only 75 impressions and the plate destroyed.

THOMAS G. APPLETON.

Contemporary Mezzotint Engraver.

8. LADY HAMILTON AS AMBASSADRESS. After Romney.
   MEZZOTINT. SIGNED INDIA PROOF.

9. CRIES OF LONDON. Signed proof mezzotints. (13)
   Set of thirteen complete, only 250 sets issued, India proofs, after the series by F. Wheatley. In a specially made portfolio, leather back, corners and label.
   * These prints include "Primroses," "Oranges," "Knives to Grind," "Fresh Mackerel," "Strawberries," "Milk Below," etc.

10. LOVE'S BARRIER. After Heywood Hardy.
    Mezzotint. India proof signed by both. Large folio.

11. HON. MRS. GRAHAM. After Gainsborough.
    MEZZOTINT. SIGNED INDIA PROOF. Large folio.

P. J. ARENDSEN.

12. THE SPENDTHRIFT. After Jan Steen.
    Signed remarque parchment proof. Only 25 issued.

T. L. ATKINSON.

13. STELLA. After J. E. Millais.
    MEZZOTINT. India proof.

GEORGE BAXTER: 1804–1867.

The Inventor and Patentee of Oil-Colour Printing.

14. RAPHAEL'S HOLY FAMILY. Lewis No. 234, 1848 or 1849. Music sheet No. 4.
    The original issue in colors before the word "Birmingham" was inserted in the title; with gold border, and dome top. 6 x 4.
    * From the Mockler Collection, as are the following three lots.

15. THE GREAT EXHIBITION (Exterior). L. 162. 1851.
    In colors, the plate for which Baxter received honorable mention. Dome top, title cut away. 12¾ x 5½.

16. THE GREAT EXHIBITION (Interior). L. 163. 1851.
    In colors. Showing the great glass fountain playing. Dome top, title cut away. 12½ x 5½.

17. GEMS FROM THE GREAT EXHIBITION. No. 3. L. 168. 1852.
    In colors. Showing "The Greek Slave." 9½ x 4¾.

EUGÈNE BÉJOT.

Contemporary French Etcher, whose specialty is views of Paris and whose work is described by Bourcard as "sincere and interesting."

18. LE PONT ST. PAUL–ST. LOUIS. Signed proof.
    Beautifully printed on paper specially prepared and bearing Béjot's water-mark.

19. QUAI DE CONTI, PARIS. Signed proof.
    Etched in 1909.

20. LA SEINE AU PONT MARIE. Signed proof.
    Only 50 published.

21. LE QUAI DE BETHUNE. Signed proof.
    Only state, only 50 proofs taken.

22. PONT DE L'ARCHEVÊCHE. Signed proof.
    Etching issued in 1908.

23. LE PONT MIRABEAU. Signed proof.

24. LE PONT ROYAL. Signed proof.
    On Béjot's paper with his water-mark, fine impression with untrimmed margins.

25. VIADUCT D'AUSTERLITZ. Signed proof.

26. LE PONT ST. NICHOLAS. Signed proof.
    On Béjot's paper with his water-mark; proof with untrimmed margins, one of only 50 issued.

M. P. BELTRAND.

27. PHYLLIS. Signed proof.
    Mezzotint printed in colors. Folio, gilt frame.

G. BIOT.

28. AGLAË. Line engraving after Cabanel.
India proof signed by Cabanel. Only 110 issued.

CHARLES BIRD.

29. LA BELLE FERRONNIÈRE. After Da Vinci.
SIGNED PROOF PRINTED IN COLORS. 4to. Dull gold frame.

ROSA BONHEUR: 1822–1899.

Celebrated French Animal Painter.

30. THE HORSE FAIR. After Bonheur.
India Proof engraved by Thos. Landseer, with stamp of the Printsellers' Association. Very large oblong folio, framed (no glass).

31. MATERNAL LOVE. Engraved by Jos. B. Pratt.
Medallion (sheep). Printed on satin and signed by Bonheur and the engraver. Framed.

32. CATTLE AT NOON.
ORIGINAL LITHOGRAPH BY ROSA BONHEUR. Signed India proof. 4to.

33. SHEEP RESTING.
ORIGINAL LITHOGRAPH BY ROSA BONHEUR. Signed India proof. 4to.

34. COW AND YOUNG CALF.
ORIGINAL LITHOGRAPH BY ROSA BONHEUR. Signed India proof. 4to.

FELIX BRACQUEMOND: 1833–1914.

35. OLYMPE. After Edouard Manet.
Etching, proof. Sm. folio.

FRANK BRANGWYN.

Contemporary English Etcher.

36. BEGGAR MUSICIANS. Signed proof. 4to.
Impression on toned paper with untrimmed margins. An etching in the style of Manet or Goya.

37. GATE AT NAPLES. Etching.
SIGNED PROOF. Very large folio, printed in greenish ink.

38. BARGES, BRENTFORD. Etching printed in brown.
SIGNED PROOF on Van Gelder paper. Small folio.

39. FISHMONGER'S HALL. Etching.
SIGNED PROOF. Small 4to.

40. MARKET SQUARE. MONTREUIL. Etching.
SIGNED PROOF. Small 4to.

H. SCOTT BRIDGWATER.

Contemporary Engraver in Mezzotint.

41. MRS. THORNTON. After Lawrence.
Three-quarter length seated in a landscape. Signed India proof, only 300 impressions and the plate destroyed.

42. MRS. CUNLIFFE OFFLEY. After Lawrence.
Seated in a landscape with spaniel. Signed Proof.

43. MISS PAPENDIEK. After Hoppner.
As a child, nearly three-quarter length standing. Signed Proof on India paper.

44. SCHOOL DAYS. After Luke Fildes.
Girl, half length. FIRST STATE ON INDIA PAPER, signed by both artists.

45. LADY MILDMAY AND CHILD. After Hoppner.
Full length standing on a balcony. Signed India Proof. Large folio.

A. BRUNET DEBAINES.

Borne at Havre in 1845, pupil of Lalanne and Jacquemart.

46. CHILL OCTOBER. After Sir J. E. Millais.
Artist's proof on vellum paper signed by Millais and the etcher. Obl. folio. VERY SCARCE.

47. THE BEND IN THE RIVER. Painter etching.
Signed Artist's Proof on parchment. Folio.

48. GLIMMERING LIGHT. After B. W. Leader.
Japan Proof signed by both. Large folio.

D. Y. CAMERON.

49. DARK ANGERS. Color print after Cameron.
India Proof signed by Cameron. Folio.

50. WHITBY. Color print after Cameron.
India Proof signed by Cameron. Folio.

E. CHAMPOLLION: 1848–1901.

51. UN RÊVE. After Chaplin. 4to. 1886.
Remarque proof on vellum paper, very delicately etched and with a presentation inscription from Champollion.

W. S. CHATTOCK.

52. THE FAN. Etching on Japan paper.
THE KISS by Linden. Colorgravure. (2)

THÉOPHILE CHAUVEL.

Contemporary French Etcher.

53. LOCH KATRINE: THE SILVER STRAND. After J. MacWhirter.
Artist's Proof on parchment signed by Chauvel and MacWhirter. Folio.

54. BANKS OF THE THAMES, SHILLINGFORD. After B. W. Leader.
Artist's Proof on parchment, signed by both.

55. VILLE D'AVRAY. Etching after Corot.
Signed Japan Proof of 200 issued. Folio.

F. S. CHURCH.

56. A SONG (Tiger and Bird).
Painter Etching. Sm. 4to, framed. With two small pictures of Monks, in colors, in one frame. Baby Stuart, mezzotint, defaced plate (unframed). (3)

ROBERT S. CLOUSTON.

57. HON. MRS. GRAHAM. Full length after Gainsborough.
Signed Proof on Japan of 150 issued. Folio.

JAMES CONNELL & SON.

58. YARD OF AN INN. Painter Etching.
Presentation Proof. Sm. 4to. Framed.

M. CORMACK.

Contemporary Mezzotint Engraver.

59. MISS FARREN (Lady Derby). After Lawrence.
The celebrated portrait. Full length in a landscape. Artist's Proof on India paper signed by Cormack. Large folio.

60. COUNTESS GOWER AND DAUGHTER. After Lawrence.
India Proof signed by Cormack. Large folio.

SAMUEL COUSINS: 1801–1887.

"Samuel Cousins was endowed with great talents; and has left behind him a series of brilliant mezzotints which collectors will prize and all who see them will enjoy."—*Whitman.*

61. SIMPLICITY (Theophila Gwatkin, niece of Sir Joshua Reynolds). After Reynolds. W. 78.
A little girl seated in a landscape, wearing a mob cap, low and short sleevs, profile to left.
* SIGNED ARTIST'S PROOF BEFORE LETTERS on India paper. Very rare.

62. AGE OF INNOCENCE. After Reynolds. W. 226.
A little girl seated in a landscape, hair tied with ribbon, bare feet, profile to right.
* SECOND STATE SIGNED BY THE ARTIST. Artist's Proof on India paper.

63. PRINCESS SOPHIA MATILDA OF GLOUCESTER. After Reynolds. W. 149.
A baby lying on the grass with a dog.
* ARTIST'S PROOF ON INDIA PAPER SIGNED BY COUSINS.

64. ZEYRA. After Lord Leighton. W. 208.
A little girl, half length, wearing a hood and holding an apple.
* Artist's Proof on India paper, signed by Cousins and Sir Frederick Leighton.

65. PLAYMATES. After H. Merle. W. 212.
Child half length with kitten. Open letter proof, colored.

66. NATURE (Emma and Laura Calmady). After Lawrence. W. 205.
Two little girls in a circular frame.
* Proof before the title (4th of 5 states).

67. ELIZABETH MARY, COUNTESS GROSVENOR. W. 77. 1835. After Lawrence.
Half length, low-cut dress fastened with a jewel.
* First state. Exquisite Proof on India paper, before the title and before the plate was reduced. Very rare. Perfect condition.

68. MARGUERITE, COUNTESS OF BLESSINGTON. W. 19. 1837. After Lawrence.
Three-quarter length, seated, low dress and knot of flowers.
* First State. Fine impression in perfect condition.

69. ROSA BONHEUR. W. 21. (1858) After E. Dubufe.
Three-quarter length, standing, right arm on the shoulders of a young bull.
* Trial Proof undescribed by Whitman, without imprint or title. Superb impression on India paper.

70. MATER DOLOROSA. After Goodall. W. 192.
* Artist's Proof on India paper signed by Goodall.

71. MATER PURISSIMA. After Goodall. W. 193.
* Artist's Proof on India paper signed by Goodall.

72. THE LITTLE POUTER. After Greuze.
Very fine signed India Proof mezzotint 4to, 1880.

73. NO! Mezzotint after Sir J. E. Millais.
Open letter proof on India paper. Folio.
* Portrait of Dorothy Tennant.

T. HAMILTON CRAWFORD.

74. THE MINUET. After Zoffany. Signed India Proof.
Mezzotint in colors. Limited issue, plate destroyed.

EUGENE DE BLAAS.

75. VEXATION. ENGAGED. Two pieces.
Signed India Proofs after De Blaas. Folio. (2)

MATHILDE DE CORDOBA.

Contemporary French Etcher.

76. THE VISIT. Signed Proof.
Charming etching of a little girl, seated. Printed in colors. India Proof.

77. THE QUARREL. Signed Proof.
A little girl, very unhappy. Printed in colors. Folio.

HERBERT DICKSEE.

78. THE KING WATCHES (Lion, mate and cubs). After Rosa Bonheur.
Etching. Very fine signed parchment proof. Folio.

79. THE CREST OF THE HILL.
Etching. Fine signed remarque parchment proof. Folio.

80. BEAUTY AND THE BEAST (Two Dogs).
The two etchings mounted in one frame, both signed proofs.

81. TOM, DICK AND HARRY. Three signed proofs.
Greyhound mounted between heads of lion and tiger, in one frame.

82. FLIGHT INTO EGYPT. After S. H. Vedder.
Etching. Parchment proof signed by both artists. Oblong folio.
* Lion and his mate retreating, the Holy Family on a slight rise in the distance. Fine early print published in 1900.

83. THE PARTING WAYS. Signed parchment proof.
Ploughboy on a bridge, girl with faggots. Folio.

84. ROUSED. Lion and his mate. Folio.

85. PEACE (Lioness and cubs drinking). Etching.
Artist's Signed Proof on parchment. Oblong folio.

86. PLAY (Two Leopards).
ARTIST'S SIGNED PARCHMENT PROOF. Folio.

87. CINDERELLA. Signed Parchment Proof. Folio.

88. LUCKY DOG. Signed Parchment Proof.
Child feeding a dog; six geese approach.

89. LUCKY DOG. Japan Proof.

90. ANXIOUS HEARTS (Lady with dog). Japan Proof. Folio.

91. THE LITTLE GYPSY. Japan Proof. Large folio.

92. MATERNAL CARE (Lioness and cub). Oblong folio.

93. THE HAPPY MOTHER. Dog and seven puppies.

ROBERT DUNKARTON.

English Engraver, born in 1745.

94. MARY STUART AND LORD DARNLEY. After Elstrake.
Mezzotint, Open Letter Proof, full margins. Sm. folio.

S. ARLENT EDWARDS.

The most noted of contemporary Mezzotint Engravers and Color Printers. All of his prints are issued in limited numbers and the plates defaced.

95. SIMONETTA VESPUCCI. After Pollajuolo.
SIGNED ARTIST'S PROOF PRINTED IN COLORS.

96. COUNTESS GROSVENOR. After Lawrence.
SIGNED ARTIST'S PROOF PRINTED IN COLORS. Mounted.

97. THE YOUNG PRINCESS. After Netscher.
SIGNED PROOF PRINTED IN COLORS. Small folio, decorative gilt frame. Plate destroyed.

97A. LADY MULGRAVE. SIGNED PROOF after Gainsborough.
Half-length, oval, engraved and printed in colors. Sm. 4to, decorative gilt frame. Plate destroyed.

98. AUGUSTA SOPHIA, Daughter of George III.
SIGNED PROOF after Gainsborough. Bust, oval, PRINTED IN COLORS. Sm. 4to, gilt frame. Plate destroyed.

99. NELL GWYNNE. Signed Proof after Lely.
Printed on china paper, colored. Sm. 4to, gilt frame. Plate destroyed.

ADRIEN ETIENNE.

One of the foremost of the modern French Etchers.

100. THE STORY BOOK (Two little girls).
No. 56 of 100 signed proofs, PRINTED IN TINTS.

GEORGE W. EVERY.

Contemporary Engraver in Mezzotint.

101. VIOLA. After Sir Frederick Leighton.
FIRST STATE. India proof before letters signed by both artists. Considered to be one of the finest of the modern mezzotints.

LUKE FILDES (After).

102. VENETIAN FLOWER GIRL. Signed proof on India.

HEDLEY FITTON.

Contemporary English Artist, who excels in architectural and historical motives. These prints are fine impressions just as they came from the press with untrimmed margins.

103. CATHEDRAL OF ST. ETIENNE DU MONT, PARIS. Not in Dunthorne.
Interior of the Cathedral. Signed Proof Etching. Large Folio.

104. CHARTRES.
Interior of the Cathedral. Signed Proof Etching. Large Folio.
* Showing the stained glass, unequalled in France.

105. PONT ST. ETIENNE, LIMOGES.

A magnificent etching of the bridge joining the city of Limoges on either side the Vienne, showing the seven Gothic arches dating from the Thirteenth Century. SIGNED PROOF ETCHING with etched signature as well. Folio, 1911.

106. RUE ST. ROMAIN, ROUEN. D. 21.

A street famous for the Archbishop's Palace in which the death-warrant of Joan of Arc was signed. SIGNED PROOF. Folio.

107. RUE ST. ROMAIN, ROUEN. No. 2. Not in Dunthorne.

The same Street, but a different view. SIGNED PROOF. Large 4to. Considered one of the best of the Fitton etchings.

108. THE SHRINE OF EDWARD THE CONFESSOR, WESTMINSTER. D. 31.

Signed Proof Etching. Folio, 1910.

* Edward the Confessor founded Westminster on the site of an older church.

109. ST. ZACCARIA, VENICE. D. 22.

ARTIST'S SIGNED PROOF. Showing the beautiful early Gothic gateway, the "Porta del Campo."

110. CHURCH OF THE THREE KINGS, S. EMILION, GUYENNE. D. 32.

ARTIST'S SIGNED PROOF ETCHING. A Monolithic Church of the Thirteenth Century in early French-pointed architecture. Folio, 1910.

(See Frontispiece.)

111. BARGE BUILDERS, LIMEHOUSE. D. 8.

SIGNED ARTIST'S PROOF ON HAND-MADE PAPER. The quaint old riverside landing stages and taverns near Regent's Canal. 1905.

112. PONTE VECCHIO, FLORENCE. D. 23.

A VERY FINELY PRINTED ARTIST'S PROOF SIGNED BY FITTON, of the oldest and most picturesque bridge in Florence.

113. ADVOCATES CLOSE, EDINBURGH. Not in Dunthorne.

A fine impression of this scarce painter etching. SIGNED PROOF.

114. S. JACOPO, FLORENCE. D. 19.

SIGNED PROOF. Only 100 proofs were issued and no prints.

115. RUE DE L'HOTEL DE VILLE, PARIS. D. 3.

SIGNED PROOF of a print placed on permanent exhibition in the Petit Palais. One of two specimens still remaining in Paris of a Fifteenth Century private house.

116. TOUR DE L'HORLOGE, TOURS. Not in Dunthorne.

SIGNED PROOF. Only 300 impressions were taken.

117. GATEWAY, GLASGOW UNIVERSITY. D. 27.

SIGNED PROOF. The gateway of a building, the carved stones of which date from the Fifteenth Century.

118. FLOWER MARKET, FLORENCE. D. 5.

A VERY FINE SIGNED PROOF of the Mercato Nuovo. Scarce early painter etching.

119. RUE PIROUETTE, PARIS. D. 1. 1903.

RARE EARLY SIGNED PROOF, of one of the most historic districts of Paris. Small folio.

120. ST. ANDREW'S CASTLE IN THE KINGDOM OF FIFE. D. 35.

150 proofs were issued and 50 of these were taken by the members of the St. Andrews Golf Club, leaving only 100 impressions for circulation. VERY RARE SIGNED PROOF on soft Japan paper.

121. RUE BARBETTE, PARIS. D. 26.

Scene of the murder of the Duke of Orleans, 1407. SIGNED PROOF. Folio, 1909.

122. THE RIALTO, VENICE. D. 11.

The famous bridge built in the Sixteenth Century. The Campanile of S. Bartolommeo is seen to the right. SIGNED PROOF. 4to, 1905.

123. ST. MACLOU, ROUEN. D. 29.

The West Front, showing the five great arches dating from the Fifteenth Century. SIGNED PROOF. Folio. A print exhibited and much liked in Paris.

124. ST. ETIENNE, BEAUVAIS. D. 30.

Church of Romanesque and Gothic Architecture of the Fifteenth Century. SIGNED PROOF. Folio, 1910.

125. S. HILAIRE, POITIERS. D. 33.

The Tomb of the Saint in the Nave. SIGNED PROOF. 1910.

* Printed lightly to show the exquisite detail of the interlacing pillars and arches.

126. ROSLYN CHAPEL, NEAR EDINBURGH. D. 36.

One of the most decorative specimens of Gothic Architecture in Scotland, showing the famous "'prentice pillar." SIGNED PROOF ON ENGLISH PAPER. 1911.

127. S. BARTHOLOMEW THE GREAT, SMITHFIELD. D. 24.

The Smithfield Gateway, dating from the early Thirteenth Century. SIGNED PROOF. Small folio. 1909.

128. JOHN KNOX'S HOUSE, EDINBURGH. D. 25.

On High Street, not far from St. Giles, where he preached. SIGNED PROOF clearly and not too heavily printed of one of the most beautiful of Fitton's etchings. Folio, 1909.

LEOPOLD FLAMENG: Born in 1831.

129. THE RETURN OF THE HARVESTERS. After Breton.

Vellum proof, with remarque (portrait of Breton), signed by Breton and Flameng. Oblong folio.

FRENCH ETCHING.

130. LE JOUJOU. Painter etching.

The full-length figure in colors; two small heads of women on the same plate. Signed with initials.

HESTER FROOD.

Contemporary Etcher.

131. GLOUCESTER CLOISTERS. Painter Etching. Signed proof on thin Japan paper. 4to.

132. THE ROWS, CHESTER. Painter Etching. Signed proof on handmade paper. 4to.

E. GAUJEAN.

133. THE RIVALS.

'TWAS THE FIDDLER PLAYED IT WRONG. Etchings after R. Caldecott. Parchment proofs signed by Gaujean. Oval, sm. folio (2)

LUCIEN GAUTIER.

Modern French Etcher.

134. SHADOWS OF EVENING. After Corot. Signed remarque proof on parchment. Oblong folio.

135. THE FALLEN TREE. After Corot. Signed remarque proof on parchment. Oblong folio.

F. GEORGES.

136. LADY SCOTT. After Reynolds. Signed proof. MEZZOTINT PRINTED IN COLORS. Nearly full length.

H. T. GREENHEAD: After Hoppner.

137. MISS STANTON. MEZZOTINT PRINTED IN COLORS. India proof.

AXEL HERMAN HAIG.

Swedish Etcher whose work has received wide popularity; and who, according to Bourcard, "holds one of the first places among contemporary painter-etchers."

138. THE WINDMILL. (Not seen by Armstrong.) The first etching executed by Haig, 1877. Signed proof on handmade paper. Sm. 4to.

139. ST. MARK'S, VENICE. Madonna with a Musket. A. 133.
Sm. folio, Signed proof. This and the three following form a set of the etchings showing the Chapels of St. Mark's.

140. CHAPEL OF THE HOLY SACRAMENT. A. 134.
Signed Proof. Small folio.

141. CHAPEL OF ST. CLEMENT. A. 135.
Signed Proof. Small oblong folio.

142. THE BAPTISTERY. A. 136.
Signed Proof. Small folio.

143. WESTMINSTER ABBEY, NORTH PORCH ("Solomon's Porch"). Armstrong 149.
SIGNED PROOF. Large folio.

144. MONREALE CATHEDRAL, SICILY. Not in A.
SIGNED PROOF. Interior. Large folio.

145. ALCAZAR, SEGOVIA. A. 51.
SIGNED PROOF. Margin repaired. Large folio.

146. CEFALU CATHEDRAL. A. 141.
SIGNED PROOF ON VELLUM PAPER of an old Norman Cathedral. Large folio.

147. LEGEND OF THE BELLS. A. 115. Only 250 issued.
SIGNED PROOF. The chimes, as Angels, ascending, toward the Madonna. Large folio.

148. AMIENS CATHEDRAL. NORTH CHANCEL AISLE. Not in A.
The chancel Screen with heavily carved figures.
SIGNED PROOF. FOLIO.

149. SALAMANCA. Monument etched in 1909. Not in A.
SIGNED PROOF. Folio.

150. ST. ETIENNE, BOURGES. Not in A. 1911.
SIGNED PROOF. The sculptured outer doors. Obl. folio.

151. PULPIT, PALMA CATHEDRAL. Not in A. 1909.
SIGNED PROOF. Oblong folio.

152. ARAB STUDENTS, CAIRO. A. 79.
SIGNED PROOF. Oblong folio.

153. VERONA. THE SCALIGERE MONUMENT. Not in A.
SIGNED PROOF. Folio.

154. VERONA CATHEDRAL. THE PULPIT. A. 26.
Pulpit S. Fermo Maggiore. Remarque proof No. 24, signed by Haig. Folio.

155. STOCKHOLM. FLOATING MARKET. A. 61.
SIGNED PROOF, only 350 issued and plate destroyed. Folio.

156. EAST AMBULATORY, BURGOS. Not in A. 1909.
SIGNED PROOF. Folio.

157. FOUNTAIN OF ST. GEORGE (Rothenberg, Bavaria). A. 47.
In an old German Mediæval town. SIGNED PROOF. Folio, rare early etching dating from 1888.

158. CANTERBURY CATHEDRAL. A. 110, 1894.
Showing the ruined Refectory. SIGNED POOF ON JAPAN PAPER. Folio.

159. HILL TOWN, NAVARRE. A. 62. SIGNED PROOF.

160. ENTRANCE, MOSQUE MOHAMMED BEY, CAIRO.
SIGNED PROOF. Folio, not in Armstrong.

161. ASSISI. OCTOBER EVENING. A. 150.
SIGNED PROOF. Large oblong folio, framed.

SECOND SESSION.

Friday Evening, January 15, 1915, at 8:15 o'clock.

LOTS NOS. 162–323.

F. HALPIN.

162. A. B. DURAND. Portrait, bust.
Line engraving, by Halpin after the painting by C. L. Elliott. A very fine India proof before the title signed by A. B. Durand and the painter. Sm. folio.

GERTRUDE HAYES.

163. CANAL, HAMBURG. Painter Etching.
Signed Proof.

164. LUBECK. Painter Etching.
Signed Proof. No. 6 of 31 impressions.

165. The SHAMBLES, YORK. Painter Etching.
Signed Proof.

E. M. HESTER.

166. THE FRUIT BARROW. Signed Proof.
MEZZOTINT PRINTED IN COLORS ON INDIA PAPER.

WILLIAM HOLE.

167. THE VATICAN. View of an aisle.
Painter Etching. Signed Proof. Sm. folio.

LESTER G. HORNBY.

American Etcher whose work shows flexibility and charm.

168. LONDON BRIDGE. Painter Etching.
No. 1 of 50 impressions on toned Japan paper. Signed Proof. Plate destroyed.

169. LONDON BRIDGE. Impression from the defaced plate.

170. UN ETAMEUR, PASSAGE DU DRAGON.
Signed proof of a charming painter etching. No. 1 of 50 impressions on thin Japan paper.

HENRY S. IHNEN.

171. TRINITY CHURCH, NEW YORK. Etching.
* Signed remarque proof, only 100 issued.

CHARLES JACQUE.

French Engraver and Painter born in 1813.

172. INTERIEUR DE BERGERIE. B. 445. Painter Etching. Guiffrey Supp. 246.
VERY FINE ORIGINAL IMPRESSION: SIGNED PROOF ON TONED PAPER. Only 100 impressions were taken and the plate destroyed.
* Called the masterpiece of Jacque's last period, and described by Beraldi as "superb." Known also as "La Bergerie Bearnaise." 17⅞ x 14⅝ inches.

ACHILLE JACQUET.

173. OPHELIA. After Cabanel.
Signed Proof on India paper by Jacquet. Very fine line engraving. Folio, gilt frame.

JULES JACQUET.

174. CHESS PLAYERS. After Meissonier.
Remarque Proof Etching on vellum paper, signed by Jacquet. Folio, framed.

175. THE VEDETTE. After Meissonier.
Remarque Proof Etching on vellum paper, signed by Jacquet. Folio, framed. (No glass.)

176. LE BILLET (Two soldiers). After Meissonier.
Remarque Proof on parchment, signed by Jacquet. Folio.

177. "1807"—BATTLE OF FRIEDLAND. After Meissonier.

SIGNED PROOF ON VELLUM PAPER FROM A PRIVATE PLATE. Very few impressions were taken. The picture has never been surpassed as an example of a horse and rider in action. Folio.

178. THE SMOKER. After Meissonier.

Remarque Parchment Proof signed by Jacquet, and initialled. Folio.

179. THE POET. After Meissonier.

FIRST STATE. Remarque Parchment Proof signed by Jacquet. Published 1902, plate destroyed.

180. LE BILLET DOUX. After Fragonard.

Signed Proof on Parchment. Plate destroyed. Folio.

181. JULES JACQUET. Cabinet photograph, autographed.

FELIZ JASINSKI.

182. LA BÊTE A BON DIEU. After A. Stevens.

Etching, Proof on parchment. Sm. folio.

RICHARD JOSEY. After J. Morgan.

183. TUG OF WAR. Signed India Proof, 100 issued.

MAX KLINGER.

Contemporary German Etcher, whose work is in demand and rarely offered for sale.

184. FUSS AUF'S FESTE.

Small medallion Etching. 16mo. SCARCE.

185. SJI. ARTE. O. NATURA.

Small Etching. 16mo. SCARCE.

GASTON DE LATENAY.

Contemporary French Painter who has etched a few plates and whom Bourcard calls "an aristocrat of the trade."

186. TWILIGHT. Painter Etching.

No. 15 of 30 impressions, signed proof.

B. W. LEADER.

187. AN APRIL DAY. Signed Japan Proof after Leader.

LIONEL LE COUTEAUX. After Bonheur.

188. LORD OF THE HERD.
Parchment Proof Etching, signed by both.

SIR FREDERICK LEIGHTON (After).

189. WINDING THE SKEIN. Signed India Proof.

190. AN INVOCATION. Mezzotint by J. D. Miller, signed by both.

191. WEDDED. TRISTRAM AND ISOLDE (E. Blair Leighton).
India Proofs. Large folio. Two pieces.

ROBERT W. MACBETH.

192. RETURN FROM MILKING. After G. Mason.
Signed Artist's Proof Etching on Whatman paper.

193. REVERIE. After Frank Dicksee.
Parchment Proof Etching, signed by both.

ROSE MAIREAU.

194. IN THE FOREST OF ALLIER. After Harpignies.
Remarque Parchment Proof signed in ink by Harpignies and the etcher.

GASTON A. MANCHON.

195. PAINTING LESSON. After Metzmacher.
Etching, Remarque Proof signed by Manchon. Gilt frame.

NICOLAS MARTINES.

196. OFFER OF AN UMBRELLA. After Vibert.
Etching, first state on vellum paper, signed by both artists.

ARMAND MATHEY.

197. CHARLES I OF ENGLAND. After Van Dyck. Third State.
Full length, in a landscape, horse held by an attendant. Signed Japan Proof, only 100 issued. Folio.

198. THE MORNING WALK. After Gainsborough.
Etching, Signed Parchment Proof. Large folio.

J. L. E. MEISSONIER.

199. 1814 [Napoleon on Marengo].
Etching by L. Ruet. Signed Proof, with remarque. 4to, framed.

200. THE HALT.
Etching by L. Ruet. Signed Remarque Proof. 4to, framed.

201. PORTRAIT OF MEISSONIER.
Etching by Courtry. 4to, framed.

FRED MILLAR.

202. COUNTESS OF OXFORD. After Hoppner.
Engraved in pure mezzotint and printed in colors at one printing. 4to, gilt frame.

203. FOUNTAIN OF PLEASURE. After Fragonard.
Engraved in pure mezzotint and printed in colors at one printing. Small 4to, gilt frame.

204. MRS. CARNAC. After Reynolds.
Engraved in pure mezzotint and printed in colors at one printing. Small folio.

JOHN D. MILLER.

Contemporary Mezzotint Engraver.

205. SYLVIA. After Luke Fildes.
India Proof before all letters signed by both artists. Folio.

206. LETTY. After Sir Frederick Leighton.
India Proof before all letters, signed by Sir Frederick Leighton and the engraver. Folio.

207. THE VESTAL VIRGIN. After Leighton.
Artist's Proof before all letters on India paper, signed by Leighton and the engraver. Folio.

E. MILNER.

208. PRINCESS MARY. After Van Dyck.
MEZZOTINT PRINTED IN COLORS. Signed. Sm. 4to.

209. MY LADY. After Romney. India proof.
MEZZOTINT PRINTED IN COLORS. Signed. Folio.

210. THOUGHTS ON A SINGLE LIFE. After Wm. Ward.
MEZZOTINT PRINTED IN COLORS. Signed India Proof. Oval, folio.

211. LUCY OF LEINSTER. Companion piece.

LOUIS MONZIES.

212. MEISSONIER'S STUDIO AND HIS DOG.
Etching after Meissonier from a Private Plate. Vellum proof signed by Monzies.

F. NORDHEIM.

German Engraver of the middle of the Nineteenth Century.

213. THE SAN SISTINE MADONNA. After Raphael.
Line Engraving. Fine Artist's Proof before all letters. Large folio.

H. NORMAN.

214. MRS. CUNLIFFE OFFLEY. After Lawrence.
Mezzotint printed in colors. One of 300 signed proofs, and the plate destroyed.

215. LADY CARMICHAEL. After Raeburn.
Mezzotint printed in colors. One of 300 signed proofs and the plate destroyed.

ANTONIO PERFETTI: 1792-1872.

216. THE CUMÆAN SIBYL. After Guercino.
PRESENTATION PROOF ON INDIA PAPER BEFORE ALL LETTERS. Folio.

JOSEPH B. PRATT.

Contemporary Mezzotint Engraver.

217. LADY HAMILTON AS MIRTH. Signed Proof, after Romney.
Nearly three-quarter length, in a landscape. Folio, gilt frame.

218. MRS. POLLOCK. Signed Proof after Hoppner.
Nearly three-quarter length, seated with a book in a landscape. Folio, gilt frame.

219. LADY LIGONIER. Signed Proof, after Gainsborough.
Full length, standing in a landscape. Large folio, gilt frame.

220. LADY RAGLAN. Signed Proof, after Lawrence.
Half length, in a landscape. Folio, gilt frame.

221. MISS BYNG. Signed India Proof, after Hoppner.
Half length, poke-hat and fichu, in a landscape. Only 225 proofs issued. Folio.

222. COUNTESS OF WARWICK AND HER CHILDREN. After Romney.
Signed Proof on India paper. Only state, 300 issued. Large folio.

223. LADY HAMILTON AS A BACCHANTE. After Le Brun.
Signed Proof on India paper. Plate destroyed. Large folio.

JOSEPH B. PRATT—*Continued.*

224. FREE ROAMERS (Cattle in the Highlands). After Peter Graham.
Signed Proof on India paper of the only state. Plate destroyed. Very large folio, line engraving.

225. THE DUEL (Two horses). After Rosa Bonheur.
Fine India Proof, signed by Rosa Bonheur and Pratt. Very large oblong folio. (Corner creased.)

226. A JERSEY FAMILY. After Douglas.
Mezzotint. Open letter proof. Oblong folio.

227. DON'T YOU EVER, EVER TELL. (Boy and dog.) After J. H. Beard.
Mezzotint. India Proof, signed by Beard and Pratt. Folio.

W. REDAWAY: After Frank Paton.

228. OUR PET KITTEN. HER BITTEREST FOE (Terrier).
Etchings. Japan Proofs signed by both artists. (2)

ERNEST D. ROTH.

229. TWO PALACES, VENICE. Painter Etching.
Signed Proof on thin Japan paper.

WALTER DENDY SADLER.

Proofs signed by the painter and etcher.
Attention is directed to the particularly fine impressions.

230. AT THE WAYSIDE INN. Etching by A. Chiquet.
Remarque Proof on vellum paper, signed by both.

231. AUTOCRAT OF THE BREAKFAST TABLE. Etching by James Dobie.
Remarque Proof on vellum paper, signed by both.

232. THE BUTLER. Etching by C. H. Boucher.
Vellum paper Remarque Proof, signed by both.

233. THE CUP THAT CHEERS. By James Dobie.
Remarque Proof on vellum paper, signed by both.

234. THE DOWER. Etching by James Dobie.
Remarque vellum paper Proof, signed by both.

235. CELLAR'S BEST. Etching by James Dobie.
Signed Remarque Proof on vellum paper. Framed.

236. DISAPPOINTED ANGLERS. Etching by V. L'Huillier.
India Proof laid into plate paper, signed by both.
* Rare early Sadler print. 1882.

237. GRANDFATHER. Etching by C. H. Boucher.
Remarque Proof on vellum paper, signed by both.

238. THE HONEYMOON. Etching by James Dobie.
Remarque Proof on vellum paper, signed by both.

239. IT MIGHT HAVE BEEN, JOHN. By Dobie.
Remarque Proof on vellum paper, signed by both.

240. THE LANDLORD. Etching by C. H. Boucher.
Remarque Vellum Paper Proof, signed by both.

241. THE LOVE LETTER; THE ANSWER. Etchings by Jules Jacquet.
Remarque Proofs in vellum paper, signed by both. A Pair. (2)

242. MARRIAGE BY REGISTRAR. By W. Boucher.
Remarque Proof on vellum paper, signed by both.

243. MATED. Etching by James Dobie.
Remarque Proof on vellum paper, signed by both.

244. MEMORIES. Etching by Maurice Deville.
Remarque Proof on vellum paper, signed by both.

245. THE MIDDLEMAN. Etching by C. Gaujean.
Proof on vellum paper, signed by both.

246. PARSON AND SQUIRE. Etching by C. O. Murray.
Remarque vellum paper proof, signed by both.

247. PATIENCE. Etching by C. H. Boucher.
Remarque vellum paper proof, signed by both.

248. PIPE AND GLASS. Etching by C. O. Murray.
Remarque Proof on vellum paper, signed by both.

249. THE NIGHT CAP. Etching by James Dobie.
Remarque Proof on vellum paper, signed by both.

250. RIGHT OF WAY. Etching by James Dobie.
Remarque Proof on vellum paper, signed by both.
* A very popular print, and justly so.

251. THE SKIPPER'S BIRTHDAY. By L. Muller.
Remarque vellum paper Proof, signed by both.

252. SOWING THE WIND (Mr. Brabazon). By Dobie.
Remarque vellum paper Proof, signed by both.

253. TIME HONORED GUEST. Etching by Jas. Dobie.
Remarque vellum paper Proof, signed by both.

254. THE VICTIM. Etching by C. Gaujean.
Vellum paper Proof, signed by both.

255. VILLAGE GOSSIPS. Etching by James Dobie.
Remarque vellum paper Proof, signed by both.

256. WHIG AND TORY. Etching by C. H. Boucher.
Remarque vellum paper Proof, signed by both.

257. THE WINE COMMITTEE. Etching by A. J. Turrell.
Remarque Proof on vellum paper, signed by both.

258. OLD FOLKS AT HOME: on Japan vellum paper.
Photogravure. Proof signed by the Painter.

259. TO MINE HOSTESS: on Japan vellum paper.
Photogravure. Proof signed by the Painter.

260. A GOOD STORY. Photogravure, India Proof.

261. AN OFFER OF MARRIAGE. Etching by A. Mongin.
Lettered proof on China paper, laid into plate paper, colored.

LEON SALLES.

262. DUCHESS OF DEVONSHIRE. After Downman.
Half length in oval. Stipple engraving in colors. Signed by Salles. Gilt frame.

263. LADY MARJORIE JENKINS. After Downman.
Half length in oval. Stipple engraving in colors. Signed by Salles. Gilt frame.

HERBERT SEDCOLE.

264. THROUGH THE CRISP AIR. After J. Farquaharson.
Mezzotint. India Proof signed by both artists. Oblong folio.

SIR FRANK SHORT.

President of the R. S. of Painters and Engravers.

265. MOONRISE. After Alfred East.
Proof on vellum paper, signed by Sir Frank Short and the painter. One of the rare mezzotints of the engraver. Small folio.

ALFRED J. SKRIMSHIRE.

Contemporary English Engraver in Mezzotint.

266. THE BLUE BOY. After Gainsborough.
Mezzotint printed in colors; one of 200 impressions.

267. THE PET RABBIT.
Mezzotint printed in colors. Signed Proof.

FRED. SLOCOMBE.

268. VILLAGE OF BASING. Etching.
Signed Remarque Proof on Japan paper. Folio.

269. WATER MILL. Etching on Japan paper.
Signed Remarque Proof. Folio.

270. WHERE MANY BRANCHES MEET. Etching.
Signed Proof on Japan vellum paper. Narrow folio.

LIONEL SMYTHE.

271. A BREEZY DAY. Etching. SIGNED PROOF ON JAPAN VELLUM PAPER.

NATHANIEL SPARKS.

272. THE NATIONAL GALLERY. Painter Etching.
Signed Proof on thin Japan paper.

273. TOWER BRIDGE. Painter Etching.
Signed Proof beautifully printed on thin Japan paper.

274. WATERLOO BRIDGE. Painter Etching.
Signed Proof on thin Japan paper.

SPORTING PRINTS.

275. FOOT BALL MATCH. After Overend.
India Proof. Large folio.

276. CAMBRIDGE COACH LEAVING BELLE SAUVAGE YARD, LUDGATE HILL.
By C. Hullmandel after Pollard, IN COLORS. Folio.

277. IN FULL SWING (Coaching Scene).
India Proof after Alken. Folio.

278. OUR NORTH COUNTRY JOCKEYS. In colors. With key.
Open Letter Proof engraved by Stock after Veal. Large folio.
* This and the following from "McQueen's Racings."

279. FIRST PAST THE POST, 1888. In colors.
Open Letter Proof by Stock after Harrington Bird.

280. OUR LEADING JOCKEYS OF THE DAY. In colors.
Open Letter Proof by E. G. Hester after Veal. With key.

281. GOODWOOD: THE FINISH. Plate 6. In colors.
After J. Beer. Large folio.

282. RESTIVE AT THE POST. In colors.
By Ch. Hunt & Sons after Herring. Open Letter Proof. Folio.

283. WARWICK: AT THE BEND. Color print after Havell.

284. MANCHESTER: A REFUSAL. Color print after Havell.

285. COURSES DE CHANTILLY, 1835.
In colors after Eugene Lami. Oblong folio.

286. THE HALT AT THE BLACK SWAN. McQueen's Coachings.
Open Letter Proof in colors. Oblong folio.

F. STACPOOLE.

287. STOUT HEARTS (Girl and dog). After C. B. Barker.
Mezzotint. India Proof, signed by Barker and Stacpoole. Folio.

F. G. STEVENSON.

Contemporary English Engraver in Mezzotint.

288. LITTLE MARY. After Beechey.
Signed Proof, mezzotint, printed in colors. Small folio, framed.

289. THE SALAD GIRL. After Hoppner.
Mezzotint printed in colors. Signed Proof.

290. COUNTESS OF SALISBURY. After Reynolds.
Mezzotint printed in colors. Signed Proof.

291. HENDRICKJE STOEFFELS. After Rembrandt.
Mezzotint printed in colors. Signed Proof.

292. LUCREZIA TORNABUONI. After Botticelli.
Mezzotint printed in colors. Signed Proof.

293. LA BELLE FERRONNIÈRE. After L. Da Vinci.
Mezzotint printed in colors. Signed Proof.

L. STOCKS.

294. UNCLE TOBY AND THE WIDOW. After Leslie.
Line engraving. India Proof before the title.

MARCUS STONE (After).

295. LOVE AT FIRST SIGHT. India Proof, signed.

THE SPEAKING WELL. India Proof, line engraving. Unsigned. (2)

E. M. SYNGE.

Contemporary Etcher.

296. BARGE BUILDERS' SHED. Painter Etching.
A beautiful Venetian subject. Signed Proof. Small folio.

297. IN THE GARDEN, VILLA BORGHESE. Painter Etching.
Signed Proof.

298. HAY BARN, CORTINA. Painter Etching.
Signed Proof.

E. M. SYNGE—*Continued.*

299. SAN BERNARDINA. Painter Etching.
Signed Proof on English hand-made paper.

300. A GATEWAY, AMMERSHEUER. Painter Etching.
Signed Proof on English hand-made paper.

301. OLD COURTYARD, ALSACE. Painter Etching.
Signed Proof.

302. COURTYARD, PARIS. Painter Etching.
Signed Proof.

303. LITTLEHAMPTON. Painter Etching.
Signed Proof.

L. ALMA TADEMA.

304. ASK ME NO MORE. After Alma Tadema.
India Proof, signed by the artist. Large folio.

305. CONVERSION OF PAULA. After Alma Tadema.
India Proof, signed by the artist. Large folio.

EUGENE TILY.

306. MRS. CARNAC. Full length, after Reynolds.
Stipple Engraving, in colors, on India.

307. LADY WALKING WITH HER DOG. After Morland.
Stipple Engraving in colors. Parchment proof signed by Tily.
* This and the following are after the English Eighteenth Century plates characteristic of Morland.

308. LADY SEATED UNDER A TREE WITH HER DOG. After Morland.
Stipple Engraving in colors. Signed parchment proof by Tily.

309. LADY SEWING AND HER CHILDREN. After Morland.
Stipple Engraving in colors. Signed parchment proof by Tily.

310. YOUNG GIRL WITH DOG. After Morland.
Stipple Engraving in colors. Signed parchment proof by Tily.

VAUGHAN TROWBRIDGE.

311. COUR D'ALBANE, ROUEN. Painter Etching.
No. 11 of 18 impressions; signed artist's proof, very delicately printed.

JEAN VYBOUD.

312. ELIZABETH DE FRANCE. Daughter of Henry IV.
After the painting by Rubens. Remarque vellum proof signed by Vyboud before the margins were cleaned.
* With the initialled inscription by Vyboud that the impression was specially printed for Mr. Bateman. The work is said to have occupied about five years of the etcher's time. The plate has been destroyed.

313. THE LAUGHING CAVALIER. After F. Hals.
First state, impression on parchment signed by Vyboud.

WILLIAM WALKER.

314. FIVE ETCHINGS OF CAMBRIDGE COLLEGES.
Christ's College Gateway. The Backs.
King's College Gateway and Chapel, South Porch.
St. Edward's Tower and King's College Chapel.
Painter Etchings with notes by P. G. Konody. (5 pieces.)
* The Edition limited to 60 sets and the plates destroyed. Folio, in specially made lettered portfolio, half undressed leather. London and Glasgow, 1910.

315. WESTMINSTER ABBEY; WEST FRONT.
Painter Etching. Signed Proof. Impression on hand-made paper. Small folio.

316. ST. FRANCIS PAOLA, NICE. Signed Proof.
On special paper. Painter Etching.

317. BLACKFRIARS BRIDGE. Painter etching.
Signed Proof, delicately printed, on hand-made paper.

CHARLES WALTNER.

318. THE CHINA VASE. After Fortuny.
First state. Parchment Proof signed by Waltner.

CHARLES J. WATSON.

An accomplished artist of receptive moods and technical assurance.

319. ST. ETIENNE DU MONT, PARIS. Painter Etching.
Exquisite Signed Proof of the pulpit and part of the Altar.

320. PERCY'S TOMB, BEVERLEY MINSTER.
Painter Etching. Signed Proof on ribbed paper.

321. RAVENNA, 1893. Painter Etching.
Signed Proof.

JOHN COTHER WEBB.

Contemporary English Engraver in Color.

322. PRINCE CHARLES. After Van Dyck.
Mezzotint printed in colors. Signed Proof.

SYDNEY E. WILSON.

English Mezzotint Engraver and Color Printer.

323. NINA. After Greuze.
Mezzotint, oblong oval. Signed Proof, fine impression on India paper printed in brown. Gilt frame.
* A young girl half length lying on a pillow.

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